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ABSTRACT

In response to Texas State Board of Education Rules for Curriculum, which stipulate that instruction shall be provided in the essential elements of art, music, and theatre in prekindergarten through grade six, this guide offers suggestions to assist schools with initial implementation of the theatre arts curriculum. The first section of the guide, the introductory overview, includes the rationale for educational theatre, and covers (1) values and goals of educational theatre, (2) elements of creative drama, (3) a creative drama lesson, (4) evaluation and replaying, (5) teacher side-coaching and playing in role, (6) theatre appreciation, (7) linkage with other subjects, (8) assessment, (9) teacher qualifications, (10) inservice for classroom teachers, and (11) resource information. This is followed by a chart of the essential elements of a fine arts/theatre arts program, definitions of theatre terms, a sample theatre arts lesson plan outline, one method of assessment, the elements of theatre appreciation (theatre conventions, audience etiquette, and study guides), characteristics of a quality theatre arts program in the elementary school, a bibliography, a list of stories to dramatize, and the American Theatre Association policy on theatre in elementary education. (HOD)

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An Introductory Overview Of

Theatre Arts in the Elementary School

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Theatre Arts in the Elementary School

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Theatre Arts in the Elementary School

An Introductory Overview

The State Board of Education Rules for Curriculum stipulate that instruction shall be provided in the essential elements of art, music, and theatre in prekindergarten through Grade 6. In K-Grade 3, the fine arts shall be taught at least weekly, and in Grades 4-6, the equivalent of at least 112 minutes per week shall be devoted to the teaching of art, music, and theatre. School districts are to develop and implement a written instructional plan detailing how the essential elements and time requirements will be addressed in the fine arts.

The following suggestions are provided to assist schools with initial implementation of the theatre arts curriculum until more comprehensive guidelines are disseminated by the Texas Education Agency.

Rationale for Educational Theatre

- Theatre is an integral aspect of the human experience. It has existed since prehistoric times, when aborigines donned animal skins and danced about a campfire reenacting a successful hunt, or applied warpaint and employed magic ceremonial rituals to influence the outcome of an ensuing battle. Dramatic play and formal theatre can be found in every culture in every age.

- As were our ancient ancestors, we are involved with theatre from the moment of our birth to the ritual of our burial. It was Shakespeare who observed that "all the world's a stage and all the men and women merely players, each man in his time playing many parts."

- As an infant, we learn the art of acting, observing and responding to the sensations of nature and imitating the sounds and actions of our parents. We are entertained by stories and soon progress to play-acting, recreating favorite tales and role-playing characters in stories of our own devising. As we mature, we learn to change roles to meet the expectations of different audiences. We fantasize, envisioning our role in future events. We improvise, reacting to realities in the daily drama of life.

- And when we are not onstage, we become an audience, observing both the realities and recreations of the human drama. We spend countless hours laughing, crying, and empathizing as the lives of others are enacted upon the stage, in films, and on television.

- Since we are thus involved with theatre daily, education in theatre is important if we are to perceive clearly, communicate expressively, and respond intelligently.

- The study of theatre arts actively involves students as organizers, creators, observers, and evaluators in numerous challenging activities developing the whole person—physically, intellectually, and emotionally. It develops language and communication abilities, problem-solving skills, and creativity.

It stimulates both logical and intuitive thinking, personalizes knowledge, and yields aesthetic pleasure. By clarifying attitudes and ethical and moral standards of behavior, it promotes positive self-concepts, social awareness, and empathy. It also motivates and facilitates learning in other content areas. When presented in a sequential and cumulative continuum, educational theatre develops skills, knowledge, and sensitivity basic to a complete education.

Values and Goals of Educational Theatre

- Personal Development

Educational theatre helps students develop awareness of themselves as physical beings, creative beings, social beings, organizers of experiences, and active participants in their environment.

Creative drama:

- extends students' self-confidence as they recognize their growing ability to communicate
- provides a controlled outlet for strong emotions
- enables students to experience through dramatic play the hardships, triumphs, feelings, relationships, and thoughts of others so that they will become more sensitive to and understanding of others
- opens students to a greater realization of their own uniqueness
- allows each student to experience the feeling of success
- unities the class through participation in playing, analysis, observation, and discussion
- encourages spontaneity
- enhances students' ability to think imaginatively
- develops students' powers of analysis and evaluation
- increases students' ability to communicate their thoughts and feelings verbally and physically
- develops attentive listening
- encourages students to sharpen their observations of people, situations, and natural phenomena
- teaches students the dynamics of group planning and decision-making, the give and take "brainstorming" process that brings people to new solutions
- teaches students to wait their turns as they participate in the playing, analysis, and discussion
- strengthens students' abilities to concentrate as they create new ideas and characters
- develops students' abilities to visualize

- The Art of Theatre

Creative drama helps students understand and appreciate the art of drama, which is a story told through action and dialogue.

Creative drama:

- helps students understand plot structure
- helps students understand inner and outer characteristics of character
- helps students understand character objectives
- helps students understand themes in stories and plays
- enriches students' aesthetic sense as they learn to appreciate good literature
- provides opportunities for expression through movement and voice
- helps students understand the function of spectacle such as setting, props, lights, and costumes
- helps students learn the necessity of working together to create drama

- Creative Drama as a Teaching Method

Creative drama can enhance, extend, and deepen the understanding of concepts in other subject areas such as language arts, social studies, mathematics, science, physical education, and fine arts. It allows students to learn physically and kinesthetically, as well as mentally and emotionally. In other words, it helps in total learning, so that concepts are imbedded and likely to be remembered.

Creative drama:

- gives meaning to abstract concepts by making them real through dramatic play
- motivates students toward academic pursuit when further knowledge is needed to enhance the playing
- makes learning enjoyable
- increases recall of material
- assists students in vocabulary and language development
- makes historical events and characters real and memorable

Creative Drama

- The basis of the theatre arts program in the elementary school is creative drama. Dramatization is the creation of an improvised story based on literature, history, current events, science, or children's imaginations. The students are guided by the teacher who tells the story and then discusses its dramatic action with them.

- After planning, the students act out the narrative either in segments or from beginning to end. Each improvisation, or playing, is evaluated by the participants before the scenes are replayed one or more times.

- Since every idea is acceptable, all students, including the handicapped and the gifted, can experience

genuine success among their peers as they learn to listen, to create and contribute ideas, to concentrate on playing, and to support their classmates in their creative endeavors.

No Formal Theatre Performances

- There may be times when students have a collective desire to share a particular project with others outside the classroom. Such "plays" differ from traditional productions in that dialogue and action are initially improvised rather than memorized and rehearsed following a written script.

- The primary purpose of the elementary theatre arts curriculum is to nourish the receptive and expressive faculties of the individual. Components of formal theatre provide focus and structure, but the entertainment of an audience is not the goal.

- Holiday pageants and assembly programs are often more exploitive than educational. Students generally should not be required to memorize lines, rehearse, and perform publicly until secondary school when they have the knowledge, skills, and maturity to successfully handle such responsibility.

Essential Elements (See chart on page 9.)

- Expressive Use of the Body and Voice

  Developmental activities for the expressive use of the body and voice focus on concentration; sensory and emotional awareness; rhythmic, imitative, and interpretive movement; communication skills including nonverbal pantomime and imitative and improvisational dialogue; and shadow play and puppetry.

- Creative Drama

  Playmaking skills for the dramatization of literature and original stories include cooperation for group planning, recognition of dramatic conflicts and themes, analyzation of character behavior for characterization and role-playing, imagination for the prediction of plot resolutions, and problem solving for suggestions for alternative courses of action.

- Aesthetic Growth Through Appreciation of Theatrical Events

  Theatre appreciation activities include awareness of the player-audience relationship; recognition of similarities and differences between television, film, and live theatre; development of audience etiquette; and perception, response, and evaluation for the making of aesthetic judgments.

A Creative Drama Lesson

- The typical creative drama lesson begins with warmup and motivational activities, followed by the presentation of the story or idea. The class then discusses who will play what roles and how space will be utilized. The scene is played out, evaluated by the students, and replayed with improvements and extensions. A calming activity closes the session.

- Lesson Plan Outline
  - A. Objectives
  - B. Preparation and materials
  - C. Warmup activity
  - D. Motivation activity
  - E. Presentation of story or idea
  - F. Preparation for playing
  - G. Playing
  - H. Evaluation of playing
  - I. Replaying
  - J. Closing activity

Lesson Progression

Lessons follow a general pattern of progression as the students grow in their ability to participate.

- The students move from teacher-directed activities and dependence on the teacher's authority to group-centered activities and independence within the structure of their peer group.
- Nonverbal movement and pantomime are soon accompanied by imitative and improvised dialogue.
- Simple warmup activities and theatre games prepare and motivate students for exploring complicated stories and abstract ideas.
- Initial simultaneous playing in unison by the entire class leads into individual playing of characters in a scene.
  - In unison playing, the teacher furnishes the stimulus and each child plays the same role simultaneously and independently of the others. There is no audience; everyone is a player.
  - The next step is pair playing which provides the give-and-take interaction that is the basis of dramatic plot.
  - The students are then ready to work in small groups, deciding among themselves how a scene will be acted out and the assignment of characters.

Evaluation and Replaying

- The mastery learning concept of teaching, evaluating, reteaching, and extending learning opportunities is inherent in creative drama.
- The teacher becomes a partner of the students, guiding, stimulating, and encouraging them to analytical, evaluative, and creative thinking.
- Group discussion following an activity leads to additional playings which allow for modifications and improvements, changes of roles, the addition of characters, deeper concentration with the inclusion of more details, and the imaginative extension of the stories.

Teacher Side-Coaching and Playing in Role

- Using the technique of side-coaching, the teacher talks the students through an activity, suggesting actions and ideas they might consider incorporating. Sometimes side-coaching is needed by all the students, and sometimes only a few need such help.

- It is often desirable for the teacher to play a character role in the dramatizations. Generally the character is an authority figure or one who can legitimately direct and guide the actions of the students.

Theatre Appreciation

- The third essential element involves the study and appreciation of theatre as an art form. The prerequisite for effective theatrical experiences is an understanding of theatre conventions and observance of audience etiquette. By alternating as players and observers in creative drama lessons, students begin to learn the required behavior of an audience. And by discussing and evaluating their work, they begin to develop their sense of aesthetic appreciation.

- Mastery of these skills requires that elementary students be provided with multiple opportunities to attend quality live theatrical performances which may be presented by high school, community, college, and professional theatre companies. The Board rules allow for occasional deviation from the elementary time requirements for such instructional activities as resource speakers and field trips to museums, concerts, and play productions.

- Study guides with preparatory and follow-up activities should be used to introduce and extend each formal theatre experience.

Linkage With Other Subjects

- Creative drama is both an art form and a teaching technique. Since students naturally dramatize, teachers can use creative drama to capitalize on what the students inherently know how to do.

- When students play out ideas, they become kinesthetically involved in experiences that might otherwise remain intangible concepts or words on a printed page. Dramatization provides the opportunity to approach a wealth of information in all subject areas in a more concrete and meaningful way.

- There is a distinct linkage between the goals of creative drama and the essential elements for English language arts.

    - Listening and responding, the basis of oral communication, are also the foundation of creative drama where students learn to focus attention on the speaker, to follow plot lines in stories read aloud, to listen carefully to instructions, and to respond by asking questions and contributing information in the group planning process for acting out stories.
    - The English language arts curriculum stipulates that creative drama and nonverbal communication activities such as interpretative movement and pantomime be provided for students to develop fluency in using oral language for effective communication. Students studying both English

language arts and theatre arts develop literary appreciation skills by becoming acquainted with a variety of selections and themes and by learning to follow plot lines, to describe the time and setting of stories, and to understand and relate to the feelings and emotions of various characters.

- Creative drama is extremely effective for reinforcing the teaching of reading as it provides exciting opportunities for students to respond kinesthetically to storytelling and oral reading, recalling important facts and details, arranging events in sequential order, distinguishing between reality and make-believe, identifying cause and effect relationships of events and characters' actions, predicting probable future outcomes, drawing logical conclusions and making generalizations, and ultimately evaluating and making judgments.

- Commonalities also exist between the theatre arts curriculum and the social studies essential elements.
  - Personal and social responsibilities are intrinsic in the group planning process for story dramatization as students learn to distinguish between socially acceptable and unacceptable behavior, to assume responsibility for their own actions, to work with others in completing tasks, and to support individual rights to differing opinions.
  - The psychological, sociological, and cultural factors affecting human behavior are also studied in theatre arts where the acting out of stories from various cultures incorporates the exploration of traditions, customs, and folkways, leading students into discussion of the similarities and differences among people.

- Related elements for unified instruction can also be found in music, art, physical education, health, mathematics, science, and other languages.

Assessment (See assessment charts on pages 16-19.)

- The degree of involvement with an activity and the student's contributions to the group are indicators of progress toward the objectives of creative drama.

- The notation of that progress is important for the leader's planning of future sessions. A teacher who is aware of every individual's level of participation can more effectively plan to guide the students toward thinking and behavior beneficial to each.

- Behaviors that can be observed include concentration, imagination, cooperative interaction, nonverbal expression, verbal expression, critical analysis, and attitude.

- Since the teacher is actively involved with the students during a theatre arts class, observations will usually be recorded after a session.

- Periodic records, rather than daily notations, are usually adequate, with the first and final sessions of a grading period useful for revealing a continuum of progress toward mastery of the essential elements.

- Videotape recording of creative drama sessions provides useful documentation, as well as enabling students to explore similarities and differences between television and live theatre.

Teacher Qualifications

- As with any subject, quality instruction in the theatre arts curriculum is dependent upon the qualifications of the teacher. Theatre teachers must be knowledgeable as to current educational theatre philosophy, methodology, and materials.

- To assure comprehensive instruction, schools should attempt to utilize teachers with course work and experience in creative drama. An alternative is to train carefully selected teachers, particularly those with an interest in theatre or a background in English, music, or art, to teach the theatre elements. The district's secondary school theatre arts specialists can work with these teachers to develop a sequential program from prekindergarten through Grade 12.

Inservice for Classroom Teachers

- If specialists are not provided and classroom teachers are to be responsible for the theatre arts instruction, they should be provided with intensive and comprehensive inservice.

- University and college theatre departments can recommend educational theatre consultants. The Texas Educational Theatre Association has established a Creative Drama Network which has developed model inservice workshops and trained qualified consultants to conduct inservice sessions.

Resource Information (See Definitions on pages 10-13 and Bibliography on page 25.)

- The process is underway for state adoption of teacher resource books for Theatre Arts, Grades 1-6, which should be in classrooms the fall of 1987.

- For assistance with implementation of the elementary theatre arts curriculum, contact:
  Mr. Kim Wheetley, Theatre Specialist, Texas Education Agency, 1701 North Congress Avenue, Austin, TX 78701; telephone, 512/463-9556.

FINE ARTS, THEATRE ARTS

△ indicates completion
→ indicates continuation and progression

Every elementary school shall offer a fine arts program that includes the following essential elements	The student shall be provided opportunities to:						
THEATRE ARTS	**K**	**1**	**2**	**3**	**4**	**5**	**6**
Expressive use of the body and voice	Develop body awareness and spatial perception using: → • rhythmic movement • imitative movement	• sensory awareness	• pantomime		Express concepts using: → • interpretative movement		
	Imitate sounds →	→	Imitate dialogue →	→	Create original dialogue →	→	→
				Recall sensory and emotional experiences	→	Utilize sensory and emotional recall in characterizations	→
Creative drama	Dramatize limited-action stories and poems using: → △ • simple pantomime	• puppetry	Dramatize literary selections using: → • shadow play • pantomime • imitative dialogue		→ • improvisation • characterization • puppetry	Dramatize original stories using: → • improvisation • characterization • puppetry	• situation role-playing
Aesthetic growth through appreciation of theatrical events				View theatrical events emphasizing: → • player-audience relationship • audience etiquette	• recognition of similarities and differences between television, film, and live theatre	• evaluation and aesthetic judgments	→
					Participate in group planning for story dramatization incorporating: → • analyzation of character behavior • recognition of dramatic conflicts • prediction of plot resolutions		• suggestions for alternative courses of action

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Definitions

BODY AWARENESS
Activities that focus on the many ways the body can move to create different characters.

CHARACTER
A person, animal, or entity in a story, scene, or play with distinguishing physical, mental, and attitudinal attributes.

CHILD DEVELOPMENT
Creative drama helps students develop awareness of themselves as physical beings, creative beings, social beings, organizers of experience, and active participants in their environment.

CHILDREN'S THEATRE
Plays presented for an audience of children.

CLOSING ACTIVITY
A quiet activity or discussion that is calming and helps prepare the students to participate in their next subject or activity with control.

COMMUNICATION
The process of interacting with another person or persons to give and receive messages, either verbally or nonverbally.

CONCENTRATION
The ability to focus and keep one's attention fixed on the matter at hand, to the exclusion of distracting factors.

CREATIVE DRAMA
An improvisational, non-exhibitional, process-centered form of theatre in which participants are guided by a leader to imagine, enact, and reflect upon human experiences.

DIALOGUE
The words used by the characters to communicate their thoughts, feelings, and actions.

DRAMA AS AN ART
Creative drama helps students understand and appreciate the art of drama, which is a story told through action and dialogue.

DRAMA AS A TEACHING METHOD
Creative drama can be used to enhance, extend, and deepen the understanding of concepts in other subject areas. It allows students to learn physically and kinesthetically, as well as mentally and emotionally. In other words, it helps in total learning so that concepts are imbedded and likely to be remembered.

EMOTIONAL AWARENESS
Experiences to heighten awareness of feelings both in oneself and in others.

EVALUATION
Appraising personal efforts as well as reflecting on the efforts of others after playing a scene or story.

FANTASY
The use of imagination to create strange, unusual, or non-realistic characters or settings. Examples: creatures from outer space, toys that talk.

GESTURE
An expressive movement that communicates.

IMAGINATION
The process of forming a mental picture of what is not physically present or of what has never been actually experienced. Or, the process of combining images from previous experience.

IMITATIVE DIALOGUE
Activities in which the students repeat the words of characters as they heard them in a story.

IMITATIVE MOVEMENT
Activities in which the students imitate the movement of characters. Examples: an elephant, a clown, a bird.

IMPROVISATION
The spontaneous creation of a character or object, through movement and speech, in a particular situation.

INTERPRETATIVE MOVEMENT
Movement used to depict non-human roles or abstract concepts. Examples: fire, wind, power, love.

LISTENING
A part of the communication process, whereby the listener receives and recognizes the message sent by another person.

MOTIVATION
An activity or discussion which prepares the students for the activity or story to follow and helps them identify with a given character or situation. An effective motivation stimulates the students' thinking as well as their feelings.

PANTOMIME
Action without words.

PERCEPTION
The process by which people use their senses to gain information from the physical environment. It may be as simple as identifying the color of a fabric or the tone of a sound, or as complex as how to identify a plot line or create a character.

PLANNING
Questions to help students understand the action and feelings of the characters and the sequence of the plot.

PLAYING
Improvising or acting-out characters in a scene or story.

PLAYING IN ROLE
A technique used by the leader during the playing, in which the leader plays a role that allows for some authority and control, to heighten and advance the playing.

PLOT
The story as revealed through the action and dialogue of the characters. Plot structure usually includes a beginning, middle, and end with a problem, complications, and a solution.

PUPPETRY
The animation of objects, ranging from hands and paper bags to dolls, creating characters in dramatic situations.

QUESTIONS
Open-ended questions that begin with why, what, when, where, how, and who encourage discussion following a creative drama activity. Closed questions that elicit yes-or-no responses are to be discouraged. Examples: How did the character show her power? (open-ended) Did the character show her power? (closed)

REPLAYING
Enacting the scene or play again, attending to improvement noted in the evaluation, and sometimes changing roles so that the students have the opportunity to play more than one character.

RESPONSE
Reaction to stimulus presented by character, event, or environment.

RHYTHMIC MOVEMENT
Activities that have a certain rhythmic pattern.

ROLE-PLAYING
Enacting a character other than oneself in an improvisation based on a given dramatic situation.

SENSORY AWARENESS
Experiences to sharpen perception and open senses to heightened awareness.

SHADOW PLAY
A form of puppetry using flat puppets, hands, or students' silhouettes presented behind a backlighted sheet.

SIDE-COACHING
A technique used by the leader during the playing, in which the leader offers suggestions or comments from the side to heighten and advance the playing.

SPATIAL PERCEPTION
Activities that focus on how the body moves in space and how characters move in relation to one another.

SPECTACLE
The external staging devices such as sets, props, light, and costumes used to enhance and clarify the plot and the characters.

STORY DRAMATIZATION
The improvisation of a story based on literature.

THEME
The main thought of the improvisation or play, developed through the plot and characters.

WARMUP
An activity in which the students focus their attention on limbering up their bodies and voices.

Sample Theatre Arts Lesson Plan Outline

Title _____

Essential Elements
_____ Expressive use of the body and voice
_____ Creative drama
_____ Aesthetic growth through appreciation of theatrical events

Objectives (Subelements) _____ _____ _____ _____

Preparation and Materials
Space _____
Equipment _____
Books _____
Music _____
Visual aids _____
Session length _____

Warmup _____

Motivation _____

Presentation of Story/Idea _____

Preparation for Playing
Class division _____
Role of leader _____

Playing _____

Evaluation of Playing _____

Replaying _____

Closing Activity _____

_____

_____

Evaluation of Lesson Plan

How it worked _____

_____

Improvements _____

_____

One Method of Assessment

Grades for fine arts in the elementary school may be determined by local district policy using numerical grades; letter grades; indication of "excellent," "satisfactory," "needs improvement," "unsatisfactory;" or any combination thereof.

The degree of involvement with an activity and the student's contributions to the group are indicators of progress toward the objectives of creative drama. The notation of that progress is important for the leader's planning of future sessions. A teacher who is aware of every individual's level of participation can more effectively plan to guide the students toward beneficial thinking and behavior.

Since the teacher is actively involved with the students during a theatre arts class, observations will usually be recorded after a session. Periodic records, rather than daily notations are usually adequate, with the first and final sessions of a grading period most useful for revealing a continuum of progress toward mastery of the essential elements. Videotape recording of creative drama sessions is a useful means of documentation.

The evaluation charts on pages 00-00 present one possible approach to assessing selected creative drama activities. School districts will need to develop methods suitable to their own specific needs.

- Notations about every student may be made following one session, or it may be more manageable to evaluate different groups of students in different sessions.

- Observations may be all inclusive or limited to selected behaviors for different activities. (Use "NA" to indicate which behaviors are not being evaluated.)

Checklist Format

The simplest notation method is a check mark indicating desirable behaviors that are observed, with a blank space denoting needed improvement.

Creative Drama Behaviors		
	✓	= desirable behavior
		= undesirable behavior
	NA	= non-applicable

Rating Scale Format

A rating of 1-4, rather than a check/no check, can be used if a more detailed continuum of development is desired.

Creative Drama Behaviors		
	1	= excellent
	2	= satisfactory
	3	= needs improvement
	4	= unsatisfactory
	NA	= non-applicable

Attitude

Using either the checklist format or the rating scale format, the perceived attitudes of students can be noted by checking either: (1) cooperative, involved, (2) shy, inhibited, or (3) disruptive, hostile.

Date:	STUDENTS
Lesson Title:	
Creative Drama Behaviors	
CONCENTRATION	
follows directions	
sustains involvement in activity	
IMAGINATION	
contributes original ideas	
reacts spontaneously	
solves problems creatively	
incorporates imaginative detail	
COOPERATIVE INTERACTION	
contributes to group effort	
listens courteously to others	
takes turns	
assumes role of leader	
assumes role of follower	
accepts group decisions	
NONVERBAL EXPRESSION	
uses appropriate gestures	
uses appropriate movement	
VERBAL EXPRESSION	
speaks clearly	
speaks expressively	
improvises dialogue	
EVALUATION and CRITICAL ANALYSIS	
makes constructive contributions to discussion and evaluations	
incorporates improvements into playing	
ATTITUDE	
cooperative, involved	
shy, inhibited	
disruptive, hostile	

Student:	OBSERVATION DATES
Creative Drama Behaviors	
CONCENTRATION	
follows directions	
sustains involvement in activity	
IMAGINATION	
contributes original ideas	
reacts spontaneously	
solves problems creatively	
incorporates imaginative detail	
COOPERATIVE INTERACTION	
contributes to group effort	
listens courteously to others	
takes turns	
assumes role of leader	
assumes role of follower	
accepts group decisions	
NONVERBAL EXPRESSION	
uses appropriate gestures	
uses appropriate movement	
VERBAL EXPRESSION	
speaks clearly	
speaks expressively	
improvises dialogue	
EVALUATION and CRITICAL ANALYSIS	
makes constructive contributions to discussion and evaluations	
incorporates improvements into playing	
ATTITUDE	
cooperative, involved	
shy, inhibited	
disruptive, hostile	

Theatre Appreciation

The third theatre arts essential element involves the study and appreciation of theatre as an art form. Theatre appreciation activities include awareness of the player-audience relationship; recognition of similarities and differences between television, film, and live theatre; development of audience etiquette; and perception, response, and evaluation for making aesthetic judgments.

Mastery of these skills requires that elementary students be provided annually with multiple opportunities to attend live theatrical performances which may be presented by high school, community, college, and professional theatre companies.

The State Board of Education Rules for Curriculum allow for occasional deviation from the elementary time requirements for such instructional activities as resource speakers and field trips to museums, concerts, and play productions.

With any form of communication, cooperation is essential for a productive dialogue. Theatre is such a dialogue carried on between actors and technicians and an audience. There are conventions that must be accepted and ground rules that must be observed lest the exchange degenerate into chaos. The prerequisite for effective theatrical experiences is an understanding of theatre conventions and observance of audience etiquette.

Theatre Conventions

A discussion of common occurences in the course of a theatrical production might include:

THE PERFORMANCE SPACE
The audience is physically separated in some manner from the performers. Actors perform on a stage, platform, or other specifically designated space. Audience members sit outside the performing area.

BLINKING OF THE AUDITORIUM LIGHTS
When the house lights are turned off and on in succession, it is a notice to the audience to take their seats as the performance will begin in about five minutes.

DIMMING OF AUDITORIUM LIGHTS
A signal that the performance is about to begin.

CURTAIN UP/OPEN
If a curtain is used in the performance, its rise or opening indicates that the performance has begun.

CURTAIN DOWN/CLOSED
If a curtain is used in the performance, its fall or closing indicates the end of an act (often followed by an intermission) or the end of the performance.

BLACKOUT

Sometimes, for special effect or to show passage of time at the end of a scene or an act, all the lights will be turned off momentarily.

INTERMISSION

A brief pause in the performance (five to 15 minutes) during which audience members may stand up, go to the restrooms, get a drink of water, or talk quietly.

CURTAIN CALL

After the performance is over, the actors come on stage to take their bows acknowledging their appreciation of the audience.

APPLAUSE

The audience members express their approval and enjoyment of the performance by clapping their hands. Applause is usually reserved for the end of scenes and acts, the end of the performance, and the curtain call. Sometimes an especially exciting or satisfying moment in the middle of the show merits applause.

PROGRAM

The program provides written information about the production. It may include a brief explanation of the plot, a list of the cast of characters, and an acknowledgment of the author, director, actors, designers, and technicians. Besides providing information, the program makes a nice souvenir of the performance.

Audience Etiquette

Many of today's students have seldom, if ever, attended a live theatrical performance. They have been desensitized by constant exposure to television which reinforces passivity, tolerates inattention, and reduces attention spans to commercially encapsulated segments. Thus conditioned, it is not surprising that novice audience members tend to visit with each other during a performance, make frequent trips to the water fountain, fail to applaude the efforts of the company, and head for the exit the instant the dramatic outcome becomes obvious. Such behavior is customary for television viewing, and irritatingly common at the cinemas. But it is inexcusable at a live performance.

Students must be educated as to what constitutes audience etiquette and then provided multiple opportunities to responsibly experience live performances. The following acceptable audience behaviors can be discussed with students:

- Arrive promptly for the scheduled performance.
- If necessary, go to the restroom and get a drink of water before you take your seat.
- Be considerate of others around you. While waiting for the performance to begin, talk quietly and keep your hands, arms, and feet to yourself. Do not talk to your friends during the performance.

  NOTE: With the exception of talking to one's neighbor, verbal responses are expected of audience members. Laughter, tears, and gasps of surprise are common reactions. Teachers should not in-

struct their students to "sit still and be absolutely quiet" during a performance. Such controlled behavior is unnatural and deprives both the audience and the actors of the joy of positive interaction during a production.

- Save eating and drinking until after the performance.

- Show your respect for the actors by giving them your full attention during the performance. Show your appreciation for their work by applauding. Whistling is not polite.

- Dimmed lights and blackouts are a part of many performances. Demonstrate your knowledge of this theatrical technique by sitting calmly when the lights go out.

- When the performance is over, wait patiently for your turn to exit.

Study Guides

Most children's theatre companies provide study guides for their productions containing preparatory information and follow-up activities. Typical guides include:

- plot summary
- information about the author/script/historical period/unusual staging
- questions to prepare students for seeing the play
- special vocabulary in the production
- post production discussion questions
- activities for extending the experience
- bibliography

After a performance, follow-up discussions can be effectively augmented with creative drama activities including the playing of favorite scenes and "what might have happened if..." problem-solving situations.

Characteristics of a Quality Theatre Arts Program in the Elementary School

- Teachers knowledgeable of creative drama techniques and able to apply them in teaching theatre arts as well as other subjects
- Ongoing inservice workshops in creative drama for specialists and classroom teachers
- Time for interdisciplinary planning between creative drama specialists and other teachers
- Planning for a sequential program Pre-K-Grade 12 by theatre teachers from all grade levels
- Comprehensive, practical theatre arts curriculum guide for each grade
- Reference books, literature collections, periodicals, audio and video recordings
- Record players, tape recorders, videotape equipment
- Classroom collections of puppets, costume pieces (fabric, hats), props, scenic units (stackable wooden boxes, folding screens)
- Space for creative drama activities (unfurnished carpeted room, or rearrangement of classroom desks to create playing area)
- Developmental activities include:
  - rhythmic, imitative, and interpretative movement
  - imitation, repetition, and creation of sounds and dialogue
  - awareness and recollection of sensory and emotional experiences
- Creative drama activities include:
  - dramatization of literature and original stories
  - puppetry and shadow play
  - pantomime and interpretative movement
  - imitative and improvisational dialogue
  - characterization and role-playing
- Theatre appreciation activities include:
  - awareness of player-audience relationship, and development of audience etiquette
  - recognition of similarities and differences between television, film, and live theatre
  - evaluation and aesthetic judgments
- Students encouraged to share their creative work but not required to memorize lines and blocking and perform in assemblies, holiday-theme shows, or formal theatre productions

- **Multiple opportunities for students to attend quality performances by high school, community, college, and professional theatre companies**

- **Study guides and other learning activities used to prepare students for each theatre experience**

Bibliography

CREATIVE DRAMA K-GRADE 6, TEA Publication CUO 835 06

This 1980 Texas Education Agency guide contains definitions, suggested exercises and activities, techniques and procedures for teachers, sample lesson plans, and a bibliography.

NOTE: The TEA supply of this document is exhausted. However, every school district should have a copy which may be duplicated for teachers.

CREATIVE DRAMA FOR THE CLASSROOM TEACHER, 2nd edition

Ruth Heinig. Prentice-Hall, Englewood Cliffs, NJ 07632. 1981

Pantomime, improvisation, songs, games, and other suggested activities are arranged so as to guide the classroom teacher through simple to more advanced creative drama techniques. There are numerous suggestions of books and stories for dramatization.

CREATIVE DRAMA IN THE CLASSROOM, 4th edition

Nellie McCaslin. Longman, Inc., 95 Church Street, White Plains, NY 10601. 1984

This publication is a guide to the planning of simple activities and the adaptation of material for use in creative drama classes. Suggestions are given for pantomime, improvisation, movement, story dramatization, and using drama with the handicapped child. Play structure is also discussed.

DEVELOPMENT THROUGH DRAMA

Brian Way. Humanities Press, 303 Park Avenue South, New York, NY 10010. 1972

The development of the whole child is the thesis of this book, directed particularly to teachers of older children. Many practical exercises in improvisational drama are included.

PUPPETRY AND CREATIVE DRAMATICS IN STORYTELLING

Connie Champlin. Nancy Renfro Studios, 1117 West 9th Street, Austin, TX 78703. 1981

Lesson plans are presented with drama objectives, hints to the leader, a listing of the literature to be used, preparation needed, and suggestions for introducing and presenting the activities for K-Grade 6.

PUPPETS FOR DREAMING AND SCHEMING

Judy Sims. The Puppetry Store. 14316 Sturtevant Road, Silver Spring, MD 20904.

A wide range of simple ideas are presented as well as more specialized instructional and performing methods. Emphasis is on what to do with puppets.

Stories to Dramatize

The following stories, along with many others, are recommended by Ruth Beall Heinig in her book *Creative Drama for the Classroom Teacher*, 2nd Edition, Prentice-Hall, Englewood Cliffs, NJ, 1981.

K-Grade 2

The Adventure of Three Little Rabbits
Three rabbits get stuck in some spilled syrup and almost become rabbit stew.

Ask Mr. Bear, Marjorie Flack.
Wanting a birthday gift for his mother, Danny goes to the animals for advice.

Journal Cake Ho!, Ruth Sawyer
The Journey Cake escapes Johnny as well as a variety of animals.

The Little Engine That Could, retold by Watty Piper
A little engine is able to take the stalled train over the mountain to deliver Christmas toys.

The Little House, Valery Carrick
A group of animals make their home in a jar until a bear comes along.

Mushroom in the Rain, Mirra Ginsburg
A mushroom expands when numerous animals seek shelter under it.

K-Grade 4

Gillespie and the Guards, Benjamin Elkin
Three brothers with powerful eyes become guards of the kingdom. The King offers a reward to anyone who can get past them. Gillespie, a young boy, tricks the guards.

Horton Hatches the Egg, Dr. Seuss
Horton, the elephant, hatches an egg for lazy Maizie.

King Rooster, Queen Hen, Anita Lobel
Rooster and Hen decide to become King and Queen and gain their servants along the way in this Danish folktale.

The Little Rabbit Who Wanted Red Wings, Carolyn Bailey
A rabbit gets his wish, but then finds there are disadvantages.

Loudmouse, Richard Wilbur
A mouse with a loud voice turns out to be an effective burglar alarm.

Millions of Cats, Wanda Gag
A little old man discovers many more cats than he expected to.

The Peddler and His Caps, Geraldine Brain Siks
This version has been elaborated to include more characters and dialogue.

Petunia, Roger Duvosin
Petunia, a goose, thinks she has knowledge because she owns a book.

The Princess Who Could Not Cry, Rose Ryleman
A peasant girl solves the princess's problem with an onion.

The Relutant Dragon, Kenneth Grahame
A peaceable dragon doesn't want to fight with a knight.

The Star Thief, Andrea di Noto
A thief raids the night's sky and hides all of the stars in his cellar.
Tale of a Crocodile, Ann Kirn
A rabbit enlists the aid of his children to get rid of the crocodile.
Ticky-Picky-Boom-Boom, Philip Sherlock
Tiger is chased by yams from Anansi's fields and tries to find hiding places with his friends.
Where The Wild Things Are, Maurice Sendak
Max is sent to his room for punishment and imagines that he goes off to a land where wild things live.
Why The Bear Is Stumpy Tailed, George Webbe Dasent
The Bear is tricked into fishing in the ice with his tail and loses it.
Why The Evergreen Trees Keep Their Leaves In Winter, Sara Cone Bryant
Kindly evergreens help a wounded bird and win reward.

Grades 3-4

Anansi and the Fish Country, Philip Sherlock
Anansi tries to trick fish by playing doctor.
Anansi Plays Dead, Harold Courlander and Albert Prempeh
Anansi pretends to die so he will not have to be prosecuted for a crime, but villagers trick him.
Anansi's Hat-Shaking Dance, Harold Courlander and Albert Prempeh
Anansi fasts and becomes so hungry he has to sneak food.
Anatole and the Cat, Eve Titus
A French mouse is a cheese taster in Duval's cheese factory. Other *Anatole* stories may also be of interest.
Bartholemew and the Oobleck, Dr. Seuss
King Derwin of Didd gets tired of all the things that fall from the sky and orders oobleck to be substituted.
The Bigger Giant, Nancy Green
Fin McCool, a giant, is afraid of a bigger giant. Fin's little wife outwits the bigger giant.
Bunya the Witch, Robert Kraus and Mischa Richter
Bunya discovers she's a witch when she accidentally turns children into frogs and their parents into pigs.
The Cat and the Parrot, Sara Cone Bryant
A cat with an insatiable appetite eats everyone he meets.
The Conjure Wives, Frances Wickes
Selfish witches are turned into owls.
The Cuckoo's Reward, Daisy Kouzel and Earl Thollander
A cuckoo helps save the grain from fire in this Mexican folktale.
The Dragon Takes A Wife, Walter Dean Myers
Story of a dragon who needs to win a battle with a knight so he can get a wife. A fairy tries to help him, but nothing works until she turns herself into a lady dragon. Told in the black idiom.
The Elephant's Child, Rudyard Kipling
The elephant's child, who has "satiable curiosity," finds out some answers to his questions but gets a long nose doing it. After he discovers all of the advantages a long nose has, his relatives decide they want one also.
The Emperor's New Clothes, Hans Christian Andersen
A vain emperor is swindled by rouges posing as weavers of a fabric invisible to those unworthy of the office they hold.
Fat Cat, Jack Kent
Another version of *The Cat and the Parrot*
The Fence, Jan Balet
A poor family in Mexico is taken to court by a rich family because the former sniffed the delicious aromas from the kitchen of the rich family's house.
The Golden Touch, Nathaniel Hawthorne
The tale of a greedy king who wishes that everything he touches could be turned to gold.

How Jahdu Took Care Of Trouble, Virginia Hamilton
Jahdu tricks Trouble and frees everyone from the huge barrel they have been caught in.
How The Animals Got Their Fur Coats, Hilda Mary Hooke
All the animals get lovely new coats except Moose, who gets the leftovers in this Canadian Indian legend.
How The Birds Got Their Colors, Hilda Mary Hooke
Funny tale of how all the birds got colorful feathers except the Sapsucker.
How The Little Owl's Name Was Changed, Charles Gillhalm
Brave Little Owl takes fire away from evil men in this Alaskan Eskimo tale.
How The Sun Made A Promise And Kept It, Margery Bernstein
The sun is captured and the animals attempt to free it.
Is Milton Missing?, Steven Kroll
A girl discovers her missing dog in a television studio starring in a commercial.
Lyle, Lyle, The Crocodile, Bernard Waber
A crocodile who is more human than animal has remarkable adventures. Other *Lyle* stories may be of interest.
The Magician Who Lost His Magic, David McKee
Melric loses his magic because he misused it by helping people to do things they should do for themselves.
Once Upon A Dinkelshuhl, Patricia Lee Gauch
The gatekeeper's daughter and her friends save their town from being burned by foreign invaders. Medieval setting.
Sparrow Socks, George Selden
A family's sock business falls off until the son makes socks for sparrows. Scotch setting.
A Story—A Story, Gail Haley
The African tale of how all stories came to be Anansi's, the spider man. Anansi must capture and give to the Sky God a leopard, hornets, and a dancing fairy whom men never see.
Taper Tom, Thorne Thomsen
Tom, a magic goose, and a string of people stuck to it made a sad princess laugh.
The Ugly Duckling, Hans Christian Andersen
The sensitive story of a "duckling" who is rejected by all other animals. He happily discovers that he is actually a swan.
When The Drum Sang, Anne Rockwell
A girl is stolen by a man who hides her in a drum in this African tale.

Grades 3-6

Clevermanka, Parker Fillmore
Czech folk tale about a girl who proves her intelligence on more than one occasion.
The Doughnuts, Robert McCloskey
An adventure with a doughnut machine that just won't quit making doughnuts.
Granny and the Desperadoes, Peggy Parish
Granny captures some desperadoes and turns them over to the sheriff, but not before she gets them to do chores for her.
How Pa Learned To Grow Hot Peppers, Ellis Credle
Pa is too easygoing to be able to raise peppers with zip in them, so the family has to find a way to get him fired up.
Jim and the Beanstalk, Raymond Briggs
New version of an old tale.
Kassim's Shoes, Harold Berson
Kassim finally agrees to throw out his old shoes, but then has trouble getting rid of them.
The King's Stilts, Dr. Seuss
When the King's stilts are stolen, he becomes too depressed to protect the kingdom from its main enemy: large birds called Nizzards.

Lentil, Robert McCloskey

A boy saves the day for a small, midwestern town with his harmonica.

Many Moons, James Thurber

A princess wishes for the moon and finally gets it.

Of Cobblers and Kings, Aure Sheldon

Because of his common sense, a cobbler rises from one important position to another until he becomes Grand Chancellor. Then he notices that the people of the kingdom have no shoes.

The Pied Piper of Hamelin, Tony Ross

Robert Browning's poem retold.

Pitidoe The Color Maker, Glen Dines

Pitidoe is the lazy apprentice of a color maker who ignores the recipes for color and turns everything purple. All the color fades and is returned only when Pitidoe discovers color in his tears.

A Portrait Which Suited Everyone and Pleased No One, M.A. Jagendorf

Tyll is commissioned to paint the court portrait, but each member wants a flattering picture of himself. One of the many tales about this legendary German prankster.

Princess Rosetta and the Popcorn Man, retold by Ellen Greene

When the Princess Rosetta of Fomalia is stolen by a neighboring kingdom, only the popcorn man's solution works.

Salting the Pudding, B.A. Botkin

Ma doesn't have time to salt the pudding, so everyone else in the family does.

Six Companions Find Fortune, Katya Sheppard

Retired soldier finds a strong man, a hunter, a blower, a runner, and a frostmaker. They win a race. The king does not want to reward them, so he tries to get rid of them in various ways, each of which is foiled by the specific skills of each man.

Stone in the Road

A Duke, as a lesson to his lazy people, places a stone in the road with gold underneath. Whoever removes the stone will be rewarded.

Stone Soup, Marcia Brow

Three soldiers return from the war and stop in a village. The villagers are tired of feeding soldiers, and hide all their food. The soldiers teach them how to make stone soup, with vegetables and meat added for flavor.

The Wave, Margaret Hodges

There is a small earthquake, and Grandfather knows a tidal wave will follow. The villagers are unaware of the danger, and Grandfather must burn his rice fields to warn them. Japanese setting.

Grades 5-6

All Summer In A Day, Ray Bradbury

Children on Venus anxiously wait for the sun, which shines one hour every seven years. Minutes before the sun appears, they lock Margot into the closet and forget about her during their hour in the outdoors.

Anansi and the Crabs, Philip Sherlock

Anansi wants to be a preacher but can't find a congregation.

The Case of the Sensational Scent, Robert McCloskey

Robbers, a suitcase with $2,000, a skunk, and after-shave lotion create an unusual adventure for Homer Price.

The Devil's Bridge, Charles Scribner, Jr.

The Devil promises a French town that he will build them a bridge for the price of a human soul.

Duffy and the Devil, Harve Zemach

The Devil, like Rumplestiltskin, helps Duffy with her chores.

The Golem: A Jewish Legend, Beverly McDermott

A rabbi in Prague creates a clay figure to help suppress an uprising against the Jewish community.

It Could Always Be Worse, Margot Zemach

A rabbi advises a crowded, irritable family to keep taking animals into their house. Then, when he finally advises taking the animals out, the house seems spacious.

Joco and the Fishbone, William Wiesner

Joco the Hunchback chokes on a fishbone and everyone tries to get rid of the body. Joco eventually coughs up the bone. A retelling of a tale from *The Arabian Nights*.

King Orville and the Bullfrogs, Kathleen Abell

The King loses a bagpipe-playing contest to his future sons-in-law, but this is only the beginning of his problems.

Knights of the Silvershield

A young man carries out his commander's orders in spite of his disappointment.

The Legend of the Moor's Legacy, Washington Irving

A water carrier inherits a secret passport to a cave of riches.

The Nightingale, Eva Le Gallienne

The Emperor of China hears the nightingale's beautiful song and orders him to stay in court and sing. When he receives a gift from Japan of a mechanical bird that sings very well, the nightingale is banished, but returns when the Emperor becomes ill.

Old Dry Frye, Richard Chase

An old preacher accidently dies and everyone tries to get rid of the body, afraid they will be arrested for his murder. Compare with *Joco and the Fishbone*.

Petronella, Jay Williams

A princess rescues a prince in this turnabout tale.

The Rabbi and the Twenty-Nine Witches: A Talmudic Legend, Marilyn Hirsh

A rabbi notices that troublesome witches don't appear on rainy days. When he tricks them out into the rain, they shrink into nothing.

Rip Van Winkle, Washington Irving

The American tale of a man who falls asleep for 20 years to return to a world that has forgotten him.

Robin Hood's Merry Adventures with the Miller, Howard Pyle

Robin Hood and the Miller fight for the right of way on a log.

The Squire's Bridge, P. C. Asbjornsen

An old squire decides to marry a young woman who has other ideas.

Three Strong Women, Claus Stamm

A wrestler meets his match with a strong family of women. They train him and he becomes the champion. (A Japanese tall tale.)

Urashima Taro and the Princess of the Sea, Yoshiko Uchida

Urashima is enticed to live in the sea and spends much more time there than he imagines. When he returns home, he finds how much time has lapsed. (A Japanese folktale.)

The Woodcutter's Duck, Krystyna Turska

Bartek outwits the army commander who wants the young man's pet duck. (A Polish folktale.)

The Youth Who Wanted To Shiver, Eric Carle

A young man wonders what shivering is and goes through some harrowing experiences to find out. But only when he is doused with minnows and cold water in his warm bed does he understand.

The American Theatre Association Policy On

Theatre In Elementary Education

The American Theatre Association adopted the following policy statement in December 1982.

Introduction

The American Theatre Association affirms its position that experience in theatre contributes to the total development of every child and thus is essential to basic education. This education should include participation in creative drama classes taught by trained teachers, classes which incorporate the use of theatre to learn other school subjects, and experiences in seeing plays of the highest possible educational value and artistic quality. All of these should be conducted by trained professionals. In addition, talented children should be provided opportunities to study play production.

Through role enactment and role identification, theatre provides experiences not found in other art forms. In the elementary school, these unique theatre experiences may enhance learning, assist in the transfer of learning, and stimulate the motivation to learn.

Definition

Theatre is used here as a generic term referring to the field of theatre as a profession which includes people who produce plays and those who teach theatre education. *Drama* refers to informal, improvisational activities which are known to be essential to one's early development. Such activities continue throughout life. *Play production* refers to the development, rehearsal, and performance of plays for an audience.

Theatre In Elementary Schools

A study of theatre in elementary schools involves seeing plays and making plays. The child's natural progression of development begins with dramatic play. It continues with forms of creative drama and participation theatre where audience members alternately watch and participate, and in the production of plays where there is a clear distinction between actors and audience.

During the past 20 years, there has been a significant increase in theatre activity in elementary schools stimulated by the Elementary and Secondary Education Acts of 1965 and by the National Endowment for the Arts, particularly its Artists-in-Education program. Many school children now see plays regularly in their schools or attend theatres during school hours in their communities. These theatre experiences are often supplemented by pre- and post-performance learning activities related to the performance. In

addition, creative drama specialists are employed by schools as Artists-in-Education. Evaluations of these programs indicate that school administrators, teachers, and parents value theatre as part of the school curriculum and recommend continuation and expansion of existing programs.

Creative Drama

According to the Children's Theatre Association of America, "Creative drama is an improvisational, non-exhibitional, process-centered form of drama in which participants are guided by a leader to imagine, enact, and reflect upon human experience. Although creative drama has traditionally been thought of in relation to children and young people, the process is appropriate to all ages."

The primary purposes of creative drama are to foster personality growth and to facilitate learning rather than to train actors for the stage. Creative drama is a dynamic, creative group process in which the leader guides participants through the exploration, development, expression, and communication of ideas, concepts, and feelings through dramatic enactment. A creative drama group improvises action and dialogue appropriate to the content it is exploring, using theatrical forms of pantomime and vocal improvisation.

Participation in creative drama requires both logical and intuitive thinking. Participants develop communication skills, a healthy self-concept, a clarification of values, empathy for others, creative problem-solving skills, social skills, and an understanding of the art of theatre.

Play Production

Play production in elementary schools may be presented by adults for children and, on occasion, by children for other children. The American Theatre Association maintains that theatre by adults for children in educational settings should be artistically excellent and educationally valuable. Members of the Association will assist local schools in the selection of quality theatre experiences for their children.

Ideally, children should see a varied selection of plays so that they are exposed to the richness of theatre as an art form, as well as the multitude of subjects concerning the human experience. A good theatre-in-education experience should include related educational materials such as study guides provided by the theatre company, which classroom teachers may use to enhance and to extend the theatre experience.

Performance by children may include creative dramatizations in process for peers in a single classroom, or creative dramatizations to share with others when the teacher deems it appropriate. Performance, a progressive step in learning, provides opportunities for children to apply skills and concepts in which they collaborate in the process of creation, communication, and evaluation.

Artist and Teacher Preparation

Many colleges and universities have increased course offerings in creative drama for the general classroom teacher and for a growing number of theatre education specialists such as district theatre arts supervisors, professional children's theatre artists who perform and conduct classroom workshops in schools, therapists, and recreation specialists.

Apart from these colleges and universities, few other training programs provide artists and teachers with credentials acceptable to schools. As the need for child drama specialists increases in elementary educa-

tion, institutions of higher learning must provide instruction which will train both generalists at the undergraduate level and specialists at the graduate level. The quality of theatre education in elementary schools is directly dependent on the quality of the children's theatre artist and teacher training offered in higher education today. Institutions of higher learning, therefore, must take the responsibility for achieving this quality and also for conducting research essential for continuing improvement of the field.

The policy paper was developed by the American Theatre Association's Commission on Theatre Education. Commission members include: William Wnack, chairman; Sam Elkind; Winona Fletcher; Jean Korf; Charlotte Kay Motter; Judith Kase-Polisini; John Sharpham; and Geraldine B. Siks.

Titles in the American Theatre Association Policy Paper Series:

Number One: Theatre in General Education	Number Three: Theatre in High School Education
Number Two: Theatre in Elementary Education	Number Four: Theatre in Career Education

These policy papers are an important part of the Association's mission to develop the highest quality of theatre education for all American students. For more information on the activities and goals of the American Theatre Association, contact the ATA National Office, 1010 Wisconsin Avenue, NW, Washington, DC 20007.

COMPLIANCE STATEMENT

TITLE VI, CIVIL RIGHTS ACT OF 1964; THE MODIFIED COURT ORDER, CIVIL ACTION 5281, FEDERAL DISTRICT COURT, EASTERN DISTRICT OF TEXAS, TYLER DIVISION

Reviews of local education agencies pertaining to compliance with Title VI Civil Rights Act of 1964 and with specific requirements of the Modified Court Order, Civil Action No. 5281, Federal District Court, Eastern District of Texas, Tyler Division are conducted periodically by staff representatives of the Texas Education Agency. These reviews cover at least the following policies and practices:

(1) acceptance policies on student transfers from other school districts;

(2) operation of school bus routes or runs on a non-segregated basis;

(3) nondiscrimination in extracurricular activities and the use of school facilities;

(4) nondiscriminatory practices in the hiring, assigning, promoting, paying, demoting, reassigning, or dismissing of faculty and staff members who work with children;

(5) enrollment and assignment of students without discrimination on the basis of race, color, or national origin;

(6) nondiscriminatory practices relating to the use of a student's first language; and

(7) evidence of published procedures for hearing complaints and grievances.

In addition to conducting reviews, the Texas Education Agency staff representatives check complaints of discrimination made by a citizen or citizens residing in a school district where it is alleged discriminatory practices have occurred or are occurring.

Where a violation of Title VI of the Civil Rights Act is found, the findings are reported to the Office for Civil Rights, Department of Health, Education and Welfare.

If there is a direct violation of the Court Order in Civil Action No. 5281 that cannot be cleared through negotiation, the sanctions required by the Court Order are applied.

TITLE VII, CIVIL RIGHTS ACT OF 1964; EXECUTIVE ORDERS 11246 AND 11375; TITLE IX, 1973 EDUCATION AMENDMENTS; REHABILITATION ACT OF 1973 AS AMENDED; 1974 AMENDMENTS TO THE WAGE-HOUR LAW EXPANDING THE AGE DISCRIMINATION IN EMPLOYMENT ACT OF 1967; AND VIETNAM ERA VETERANS READJUSTMENT ASSISTANCE ACT OF 1972 AS AMENDED IN 1974.

It is the policy of the Texas Education Agency to comply fully with the nondiscrimination provisions of all federal and state laws and regulations by assuring that no person shall be excluded from consideration for recruitment, selection, appointment, training, promotion, retention, or any other personnel action, or be denied any benefits or participation in any programs or activities which it operates on the grounds of race, religion, color, national origin, sex, handicap, age, or veteran status (except where age, sex, or handicap constitute a bona fide occupational qualification necessary to proper and efficient administration). The Texas Education Agency makes positive efforts to employ and advance in employment all protected groups.